

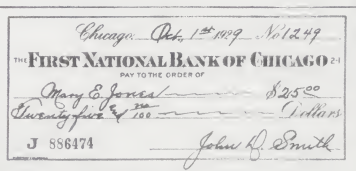
THE CHECK COLLECTOR

April-June 2001

The Journal of
THE AMERICAN SOCIETY OF CHECK COLLECTORS, INC.

Number 58

HOW A CHECK IS USED



1 Miss Jones receives a check for the balance of her September salary.



2 Miss Jones gives the check to her landlady in payment for board. She endorses the check by signing her name across the back at the left end.



3 The landlady gives the check to her grocer and endorses it again.



4 The grocer deposits the check in his bank, endorsing it as did the others.



5 The check is sent by the bank to the clearing house with many others, assorted into as many packages as there are banks from which to collect.

Here two clerks from each bank in the association meet at a certain hour each day, when checks from the various banks are exchanged and the balances due are determined.



6 The check then goes back to the bank upon which it is drawn; any balance due other banks is settled; and the check, marked paid, is returned to the drawer with monthly statement of account.

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To our members:

Write something for *The Check Collector*! We need articles about checks, check-related subjects, and fiscal documents. See the list of 32 areas of collecting interests on the inside back of the mailing cover for ideas.

We retype all material. Illustrations require an **original** or a **good, clear, black and white copy, preferably as large as can be obtained**. Original checks sent in are copied and returned carefully. Any questions, ask the Editor!

To our advertisers:

Deadline for advertising copy is 1st in the July-September issue of *The Check Collector* is August 15.

The Check Collector is an effective means of reaching the check collecting hobby and our membership of collectors and dealers of checks and related financial documents. It contains feature articles about checks and check collecting and news about the hobby.

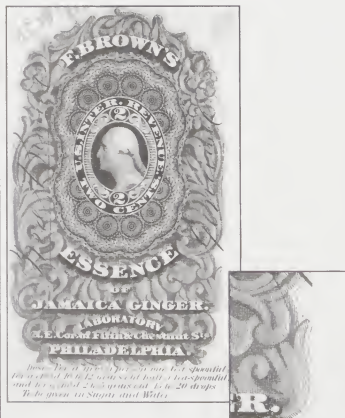
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All advertisements and payments should be submitted to the Advertising Manager at the address shown above.

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What does a Civil War era private die proprietary stamp have in common with check printing? Read about anaglyphography in Roger Patterson's article beginning on page 4.

Advertising rates are as follows:

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3-D Checks

- Where Anaglyptography Was Used -

by Roger Patterson

Richard Riley is known in the revenue document community as a long-time authority on various aspects of printing. In his article "Frederick Brown, William Swaim, Joseph Carpenter & the Anaglyptographers" in *The American Revenuer*, September/October 2000, he has drawn attention to a very interesting method of the artwork and technique used more than a century ago to produce a 3-D image in engraved pictures and designs.

Richard defined the technique of anaglyptography in two paragraphs: "A different type of machine engraving was also developed whose aim was to produce a drawing or engraving of a medal, coin or subject carved in relief which would resemble a photograph of the subject and convey its three dimensionality. Attempts to develop such devices were made in the nineteenth century by L. E. Bergeron in France, Asa Spencer in England and Joseph Saxton in the U. S., to name but a few of the pioneers. The technique developed became known as anaglyptography.

"The successful devices may be likened to a pantograph. The tracing stylus was arranged to trace the surface of the object to be illustrated in evenly spaced horizontal excursions. On a flat surface the engraving arm would simply engrave a series of evenly spaced horizontal lines. By translation of this motion through 90 degrees to the engraving arm, vertical displacements at the tracing arm resulted in a widening or narrowing in the spacing of the lines incised by the engraving arm resulting in the 3-D appearance of the copy."

A bit later in the article Richard goes on to say, "That, in fact, this [the design of the Frederick Brown private die medicine stamps] was an experiment is strongly indicated since the procedure was not used extensively in the production of other revenue stamps or paper currency of the period." This comment inspired me to revisit my check files. What I found there shows that anaglyptography or closely related techniques were used well beyond the experimental stage in check printing.

The checks illustrated indicate that a broader base of lithographers and engravers beyond Philadelphia were using a 3-D technique. In particular, the American Bank Note Company's New York branch was most certainly using anaglyptography. Other examples are noted from Baltimore and Newark.

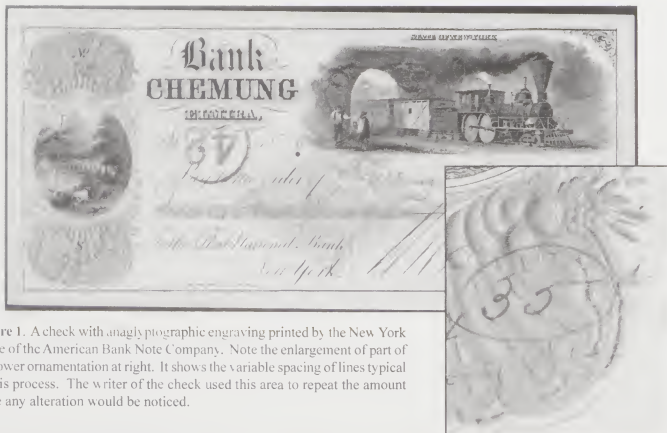


Figure 1. A check with anaglyphographic engraving printed by the New York office of the American Bank Note Company. Note the enlargement of part of the lower ornamentation at right. It shows the variable spacing of lines typical of this process. The writer of the check used this area to repeat the amount since any alteration would be noticed.

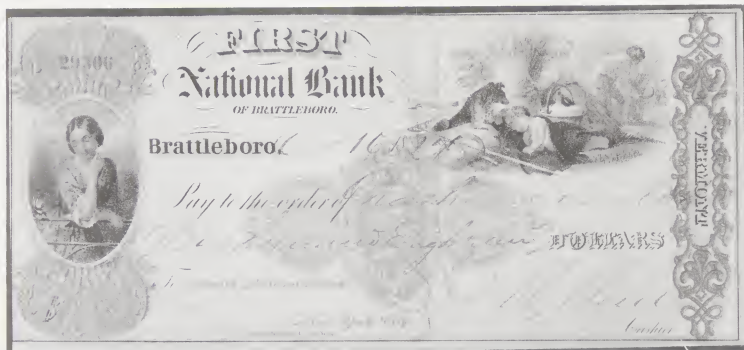


Figure 2. Another American Bank Note Company check with the same anaglyptographic shield design surrounding the vignette on the left. The filigree surrounding the state name on the right is also 3-D. This draft from Brattleboro, Vermont bears a Type D imprinted revenue.

At this point 3-D printing history is still sketchy. Collectors may want to report other examples, which surely exist on many forms. The revised Security Printers Guide will be helpful in finding the location of printers. Let's not forget to review our magazines as well. While it is necessary to use a good glass in order to make out the lines, the three-dimensional effect is easy to spot.

Recently I looked in a file of German Bonds for something or other and turned up a 'modern' 3-D usage on a Reichenberg bond dated 1941. I have also noted 190- usage on a British check. Borrowed or reinvented, the technique survived overseas.

Anaglyptography may have been an experiment in printing revenue stamps, but it was alive and well among the check printers.

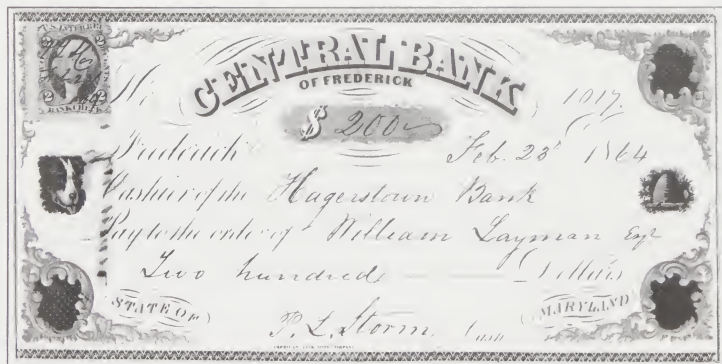


Figure 3. Yet another American Bank Note Company document with anaglyptographic ornaments in each corner. This bank draft was produced for use in Frederick, Maryland.

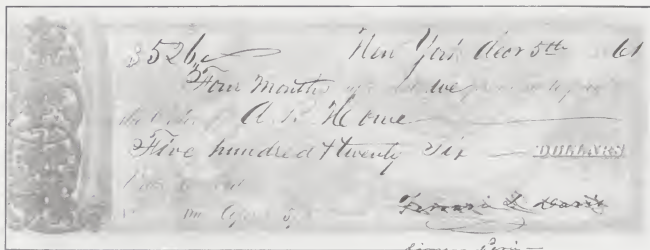


Figure 4. A generic promissory note with an all-over 3-D design simulating a fabric scroll. No printer is indicated.

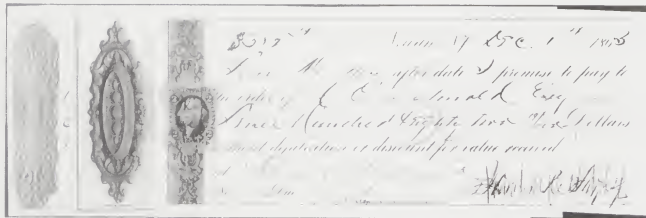


Figure 5. Three documents with panels of 3-D printing at left. The top one is a promissory note printed in New Jersey. The middle is a generic sight draft printed in New York by C. M. Cornwell. The bottom document is another promissory note, this one printed by Cushing and Bailey in Baltimore.

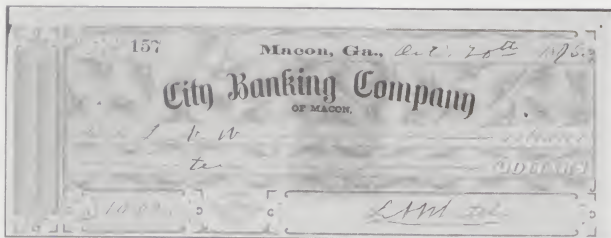
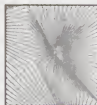


Figure 6. The 3-D design of this Macon, Georgia check can be found in green, as here, as well as brown and orange. (The orange ones all but swallow up the Type B imprinted revenue.) Other users are known from New York, and the checks were printed there. The design is similar to the anaglyptographic ones, but the lines are straight rather than curved. The result is striking, if very 'busy'.

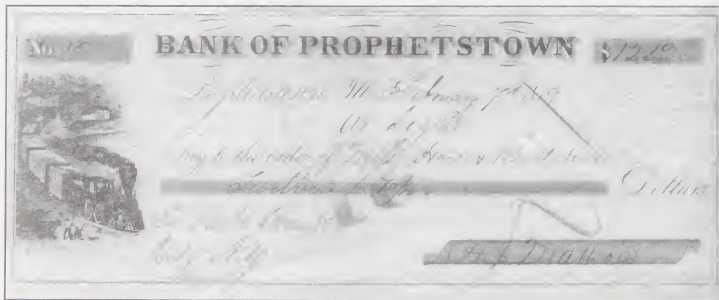


Why Check Collecting is Fun and Educational

by Steve Whitfield

At the Paper Money convention in Memphis last year I was just a little late for an opportunity to purchase a previously unknown obsolete note from Lawrence, Kansas. I have been collecting material on Lawrence for more than 30 years and probably have more Lawrence bank related stuff than has previously been assembled by anyone, but a collector is always looking to add something new. I was at least fortunate enough to get a Xerox made of the note, so it can be cataloged before it disappears, for who knows how long, into a vast holding.

One always regrets missing an opportunity, but the real reason that I go to Memphis is to meet with old friends and find out what is going on in the hobby. Since I also appreciate checks and drafts, I always look through the stocks of dealers in attendance. Especially so since checks cost a great deal less than \$1,000 or more each, the going rate on the notes I need. I was able to find an attractive Rhode Island check I had not seen before, along with the draft illustrated with this article.



The town name piqued my curiosity, as I recalled that "the Prophet" had been a famous Native American. So, I bought the piece and resolved to find out more about it later. Well, I've been busy with work and traveling and forgot about it until recently while cleaning out a file. The great thing we enjoy today is access to the Internet. Much more convenient than going to the library, checking catalogs and maybe finding an appropriate history book that might have some info we can use.

It turns out that Prophetstown has a web site, with a history link. The town is proud of its heritage, and justly so. There in five minutes was everything one might want to know about the town. Prophetstown is located west of Chicago along Interstate 80, and gets its name from originally having been one of the village sites of local Winnebago Indians. The Prophet, known as "Wa-Bo-Kie-Shiek", was an advisor to the great Sauk Indian chief, Black Hawk. The Black Hawk War was fought to remove Indians from that area to west of the Missouri River and a young Captain named Abraham Lincoln fought in that war. Legend has it that Lincoln's militia company burned the Prophet's Village during one of the skirmishes of that war. The Prophet died on an Indian Reservation in Kansas in 1841.

Prophetstown was first settled in 1834 and platted as a town site in 1838. The town was incorporated in 1859, the same year the draft was written. The Bank of Prophetstown was most likely converted to the First National Bank of Prophetstown in 1872. A. J. Mattson, the signer of this 1859 draft, was first cashier of the First National Bank and Nathan Thompson was president. The brick building that housed the bank in 1872 is still in use as a private home.

The draft is typical of the period, printed on blue paper. The train vignette is commonly seen. (The first railroad to reach the town, in 1871, was a branch of the C, B & Q.) Drawn on the Park Bank of New York for \$12.70 and dated February 7th, 1859, the draft was produced by Culver, Page & Hoyne; Stationers of Chicago. A raised, embossed stamp of "A. J. Mattson, Banker of Prophetstown, Whiteside County, ILL." appears at the right end. A. J. Mattson signed the draft.

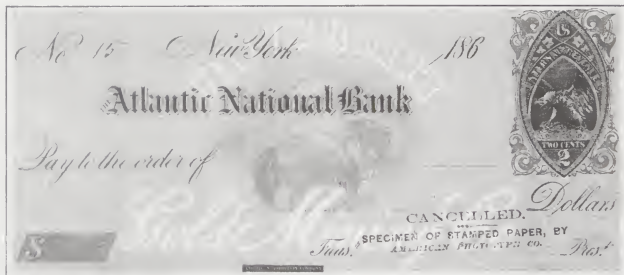
So, for a few bucks, I obtained a historical document related to two prominent Americans, "The Prophet" and our 16th American President. I also had fun learning something. And someday, if I'm ever passing through Prophetstown, I'll look up that old bank building and take a picture.

The Two Cent Revenue Stamped paper of the United States, 1865-1883

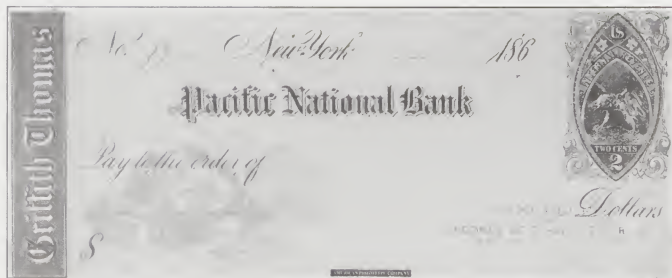
by Ronald Leshner
(Part 2)

B. AMERICAN PHOTOTYPE COMPANY - BATTLE TO RETAIN CONTRACT
THE COMPANY ARCHIVE

Order Number 15



Order Number 79

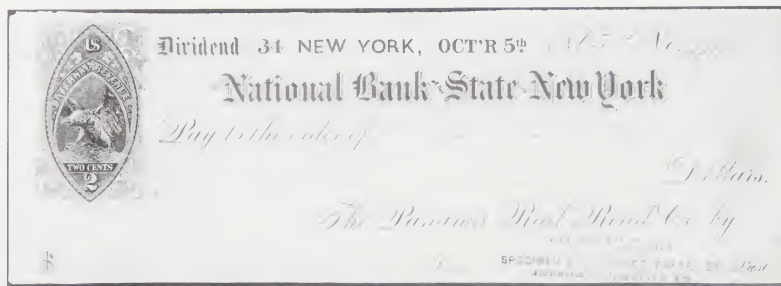


Although neither of these are known to have survived as used checks, they must have been a favorite format of the American Phototype Company. Each of the scenes seen here are known on the checks of other users. The scene on the Pacific National Bank check was used on the checks of the American Phototype Company itself; the other vignette is known on checks of at least one other user.

[The imprints on both these checks are red, RN-B10.]

B. AMERICAN PHOTOTYPE COMPANY - BATTLE TO RETAIN CONTRACT THE COMPANY ARCHIVE

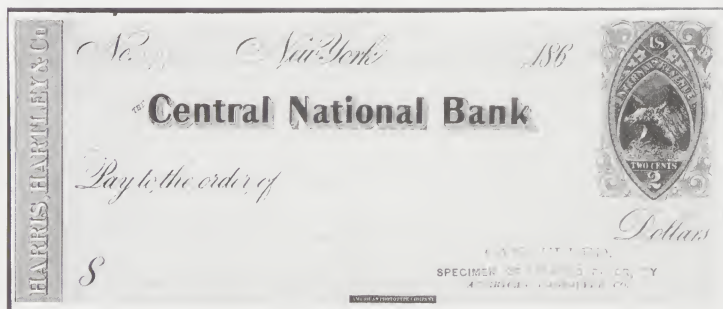
Order Number 41



The printed date of October 5, 1865 would place this check and the preceding 40 orders within the first three months of regular deliveries of imprinted two cent stamps. By the end of September 1865 the company had only delivered 127,500 imprinted stamps. No used checks from this order are recorded in collector's hands.

[The check is printed in red, and the imprint is blue, RN-B3.]

Order Number 97

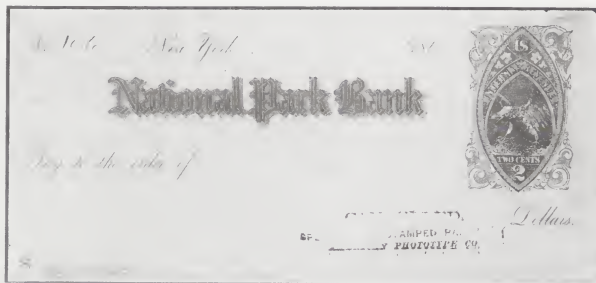


The American Phototype Company delivered a large number of checks and imprinted revenues printed simultaneously. No surviving used examples of this check are known.

[The check is printed in black on a patterned cream background. The imprint is also black, RN-B2]

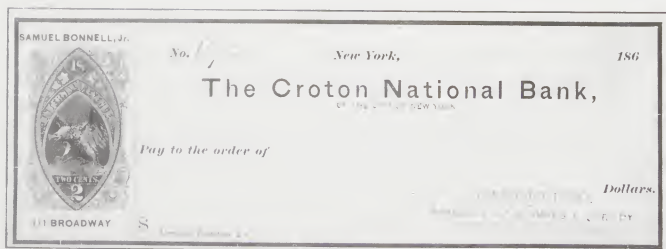
B. AMERICAN PHOTOTYPE COMPANY - BATTLE TO RETAIN CONTRACT THE COMPANY ARCHIVE

Order Number 106



[The printing on this check and the revenue are a greenish-bronze color, probably closest to RN-B5.]

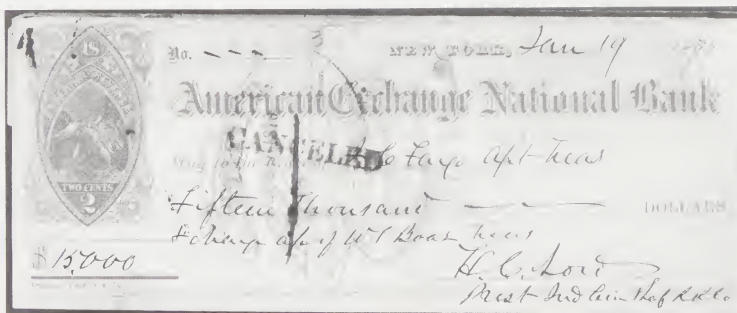
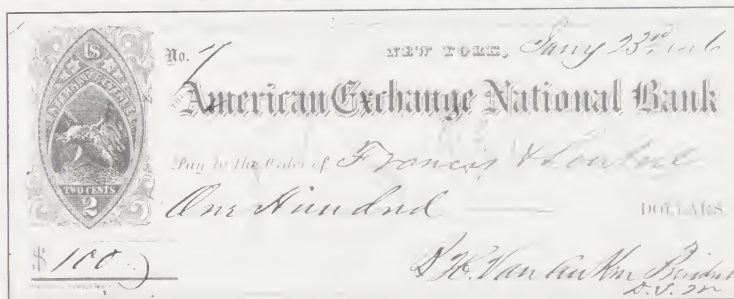
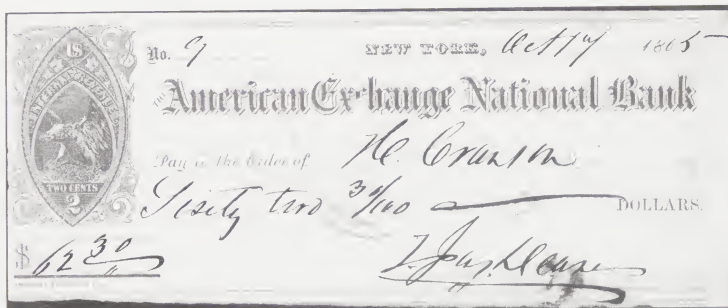
Order Number 192



Through the first two hundred orders the imprinted stamps are usually a color other than orange. As seen in these and the preceding examples, the American Phototype Company was not only the imprinter of the stamps, but the proud printer of the check faces, too, as evidenced by their name along the bottom of the checks.

[The bottom check is printed in red-violet and green. The imprint is the same red-violet as was used on the check face, likely a shade of RN-B13.]

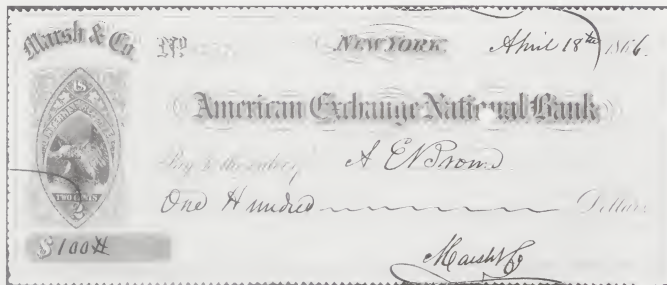
B. AMERICAN PHOTOTYPE COMPANY - BATTLE TO RETAIN CONTRACT
SIMULTANEOUS PRINTING OF INSTRUMENT AND THE STAMPS



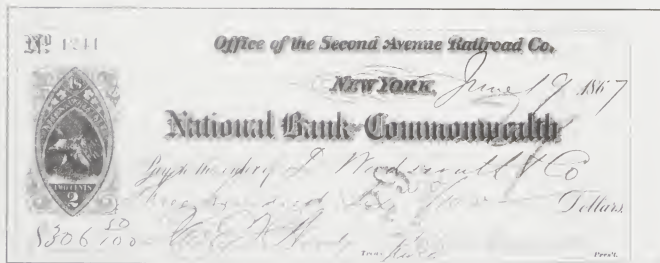
The American Phototype Company appears to have printed both the check face and the stamps on the earliest imprinted checks. The above early examples of three different users appear to be written on a generic check produced for customers of the American Exchange Bank, located around the corner at 126-128 Broadway from Phototype's offices at 87 Cedar Street. [The checks and revenues (B10) are printed in red.]

**B. AMERICAN PHOTOTYPE COMPANY - BATTLE TO RETAIN CONTRACT
SIMULTANEOUS PRINTING OF BOTH THE CHECK AND THE STAMPS**

Check Face and Stamp in Dark Green



Check Face and Stamp in Purple

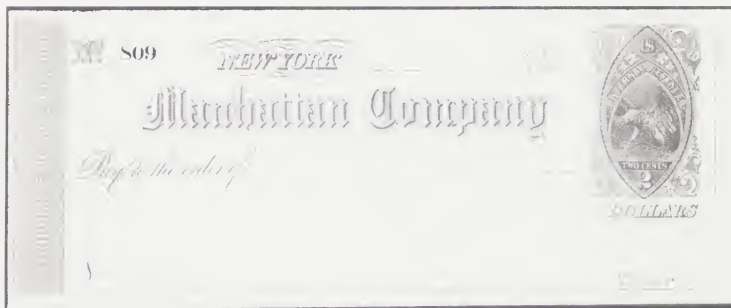


Two colors in which American Phototype Company printed customized check faces and stamps. It was the competitive advantage of printing the stamp and check face simultaneously to which stationers and job printers objected. In January, 1866 they complained to the Commissioner of Internal Revenue.

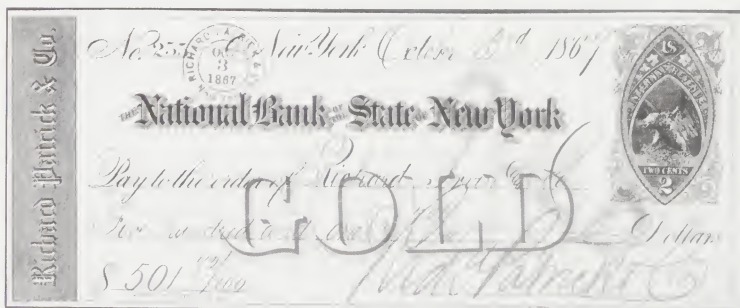
[The imprint on the top check is the dark green shade of B6, and the one on the bottom check is B11.]

**B. AMERICAN PHOTOTYPE COMPANY - BATTLE TO RETAIN CONTRACT
SIMULTANEOUS PRINTING OF BOTH THE CHECK AND THE STAMPS**

Check Face and Stamp in Violet



Check Face and Stamp in Blue

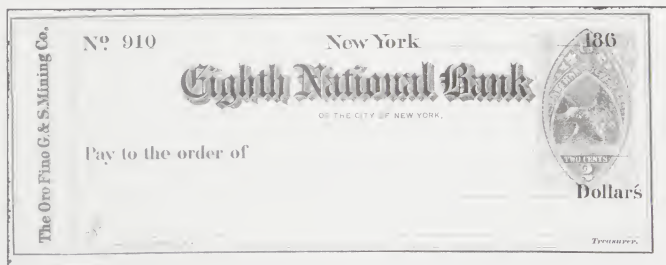


Two additional colors in which the American Phototype Company printed check faces and stamps. On the lower example the word GOLD was added in red to signify that payment was to be made in gold coin.

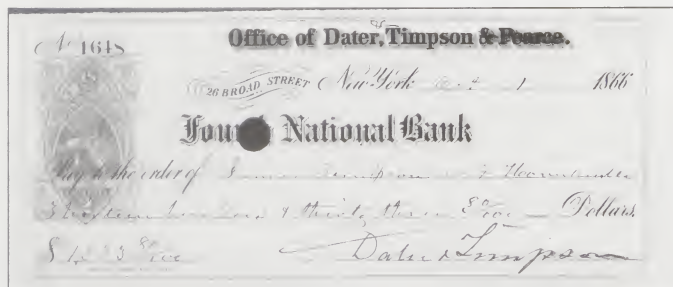
[The revenue imprint on the top check is B13 and on the bottom one is B3, the regular or dark blue shade.]

**B. AMERICAN PHOTOTYPE COMPANY - BATTLE TO RETAIN CONTRACT
PRINTING OF BOTH THE CHECK AND THE STAMPS**

Stamp Printed in Light Green
Check Face in Violet



Stamp Printed in Metallic Bronze
Check Face Printed in Purple

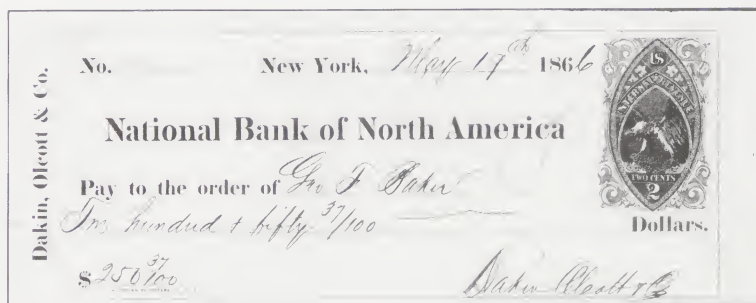


The American Phototype Company printed the stamps in a wide variety of colors, including these in light green and the unusual metallic bronze. It must be noted that these were not printed simultaneously by letterpress.

[The revenue imprint on the top check is B6 and on the bottom is B5.]

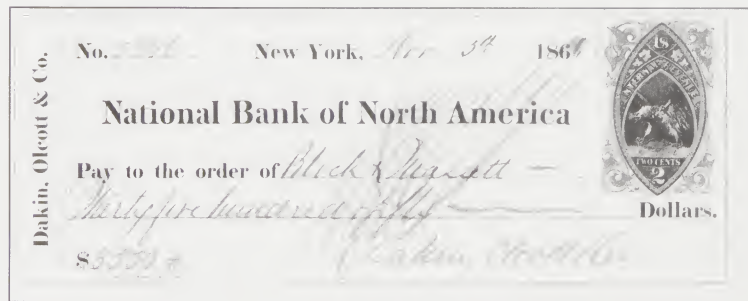
B. AMERICAN PHOTOTYPE COMPANY - BATTLE TO RETAIN CONTRACT THREATENED LOSS OF IMPRINTING CONTRACT

Stamp and Check Face Printed in Black



In December, 1865, a group calling themselves the "Lithographers, Stationers & Printers of New York" complained to the Commissioner of Internal revenue about American Phototype's printing of both stamps and check faces. In January the Commissioner revoked the contract for imprinting stamps. In order to keep its contract, it appears that American Phototype compromised to print only the stamps.

Same Check Face Printed by Julius Bien
Black Stamp Imprinted by the American Phototype Company

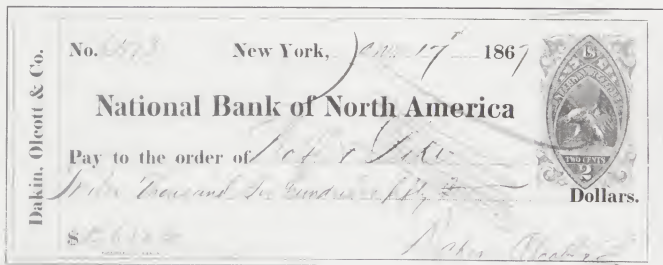


In the aftermath of the events of January, 1866, Julius Bien obtained the check and receipt faces from the American Phototype Company and offered to print them at the same price that American Phototype had previously charged. It is likely that the word "Phototype" was added to Bien's imprint to signify the origin of the printing plates.

[Both imprints are B2.]

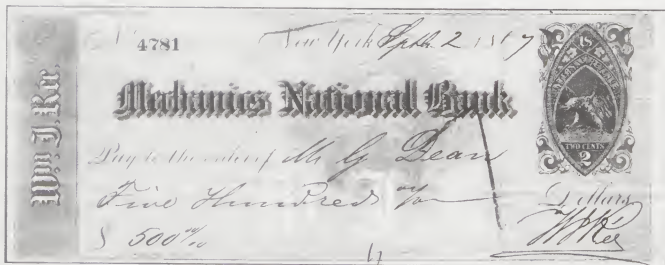
**B. AMERICAN PHOTOTYPE COMPANY - BATTLE TO RETAIN CONTRACT
CHECK FACES PRINTED BY JULIUS BIEN**

Same Check Face Printed by Julius Bien
Violet Brown Stamp Imprinted by the American Phototype Company



There is still total printing for Dakin, Olcott & Co. The stamp has been imprinted in the distinctive shade that has become known as Violet Brown. Dakin, Olcott is the only recorded user of a check on which this shade occurs.

PHOTOTYPE in Printer's Imprint

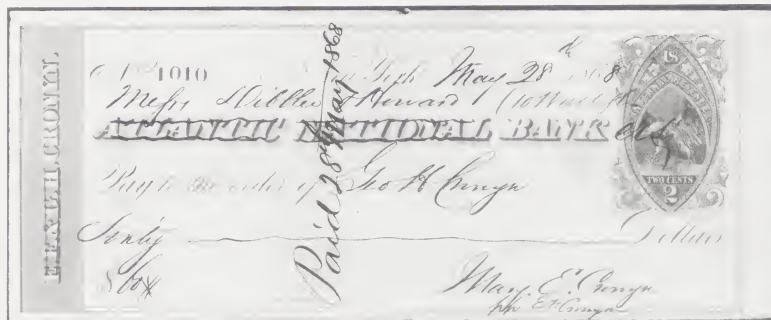


Shown here is one of American Phototype's elaborate background vignettes printed by Julius Bien. The origin of the check face is acknowledged by the inclusion of "Phototype" in the printer's imprint.

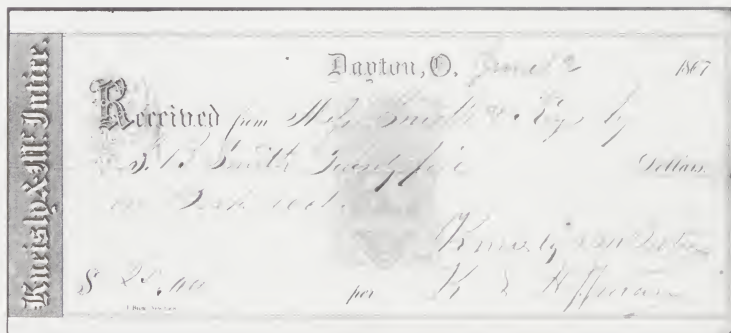
[The revenue on the upper check is B13a and on the lower check is B10, red.]

B. AMERICAN PHOTOTYPE COMPANY - BATTLE TO RETAIN CONTRACT A CHECK AND RECEIPT PRINTED BY JULIUS BIEN

No "PHOTOTYPE" in the Printer's Imprint



[The imprint (B10) and the check face are both red on this example.]



Shown here are two instruments printed by Julius Bien. The simple "J. Bien, New York" imprint without the word "Phototype" has generally been viewed as work that came directly to the printing firm: that is, the American Phototype Company previously had not printed both the instrument and the stamp.

[The imprint on the Dayton receipt is B1, orange.]

B. AMERICAN PHOTOTYPE COMPANY - BATTLE TO RETAIN CONTRACT THE MIMICKING OF THE TYPE B DESIGN

Essay on India Paper



Essay on India

Proof of Issued Design
Cream Wove Paper

Essay on Card



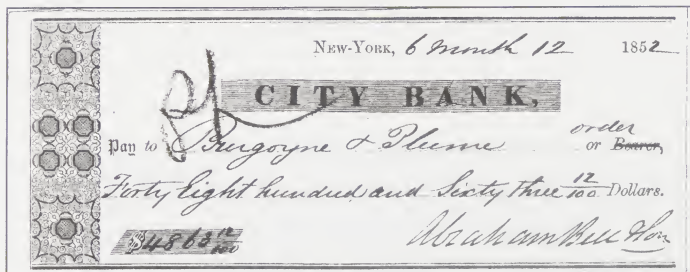
Although the National Bank Note Company never obtained a contract to print stamped paper, it seems likely that this engraved essay is a later mimic of the American Phototype design, probably submitted to Internal Revenue as a sample of their capability for imprinting stamps. The use of two inks side-by-side seems to be an anti-counterfeiting measure, supporting a late 1860's estimate for the production of this essay.

[The top essay is printed in red. In the bottom row, the essay at left is printed in a dark red at left and a dark blue at right. The proof in the center is printed in black, and the essay at right is bright yellow.]

To be continued. This is the second installment in a continuing series which will eventually reprint Ron Leshner's gold-medal winning exhibit of two-cent Civil War revenue stamped paper. Comments in brackets were added by the Editor when it was not obvious from the text as to the color of the checks or imprints.

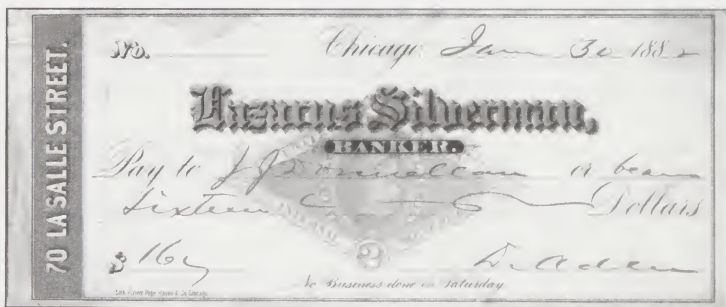
What Checks Can Tell

by Charles Kemp



This 1852 check is dated "6 month 12," indicating that its maker was a Quaker. Since the names we use for months have pagan origins, the Quakers believed that they should not be used. Instead, they used the month's number, so this check was dated on what I would call June 12th.

I can't imagine what sort of mnemonic could be used in place of "Thirty days hath September/April, June and November..." in a strictly numeric system. If any of the readers are Quakers, perhaps they would write in and comment?



At the bottom of this check, Lazarus Silverman indicated that he faithfully kept the Jewish Sabbath.

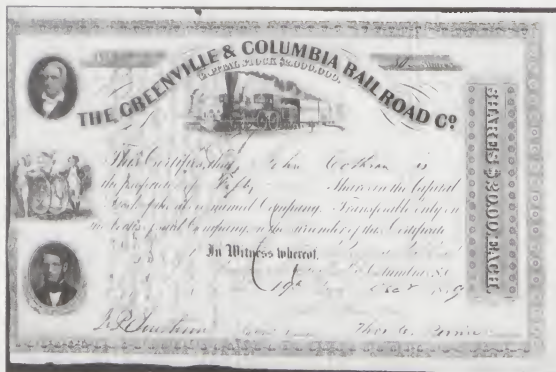
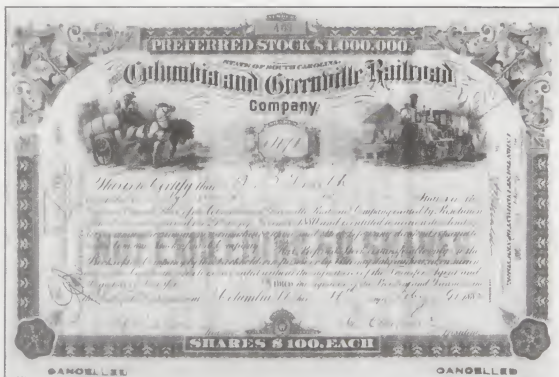
Who would have thought that checks could tell so much about our religious beliefs?



WHAT'S IN A NAME?

by Coleman Leifer

In the United States during the last half of the nineteenth century the building of railroad lines was similar to today's "dot-com's." A lot of them were organized but not all of them were successful. The Greenville and Columbia Railroad was organized in 1848 and completed in 1853. The main line ran from Columbia, South Carolina to Greenville, a distance of 144 miles. But, by 1878, the railroad had gone into receivership. It was reorganized and emerged from receivership as the Columbia and Greenville Railroad. The renamed railroad issued its own stock certificates. It eventually became part of the Southern Railway. Many of the railroads that went into receivership simply changed from "railroad" to "railway" and kept the remainder of the name the same.



300 GREENVILLE AND COLUMBIA RAILWAY.					
H. P. HAMMETT, Pres., Greenville.			R. F. DRYAN, Master Mechanic.		
J. O. MERRITT, Gen. Supt., Helena.			H. C. SCARLOW, Master Car Builder.		
C. V. LAMONTAGNE, Sec. & Auditor.			W. W. MILLER, Supervisor.		
J. G. EDWARDS, Ticket Agent.			Lower Division.		
W. A. GREENE, Gen. Freight Agent.			M. Nickly, Supervisor, Upper Div.		
J. F. GARDNER, Gen. Ticket Agent.			General Offices—Columbia, S. C.		
Leave.		Jan. 19, 1870.		Arrive.	
Ths.	Mts.			Frs.	Ths.
STATIONS.					
5	00	0	Columbia	5	00
7	45	7	Frost's Mills	5	45
8	00	15	Littleton	5	45
8	40	25	Aiken	5	45
8	53	30	Hope's Station	5	45
9	03	34	Pomaria	5	45
9	40	40	Prosperity	5	45
10	10	47	Newberry	5	45
10	20	48	Helena	5	45
10	47	55	Silver Street	5	45
11	00	00	Saluda Old Town	5	45
11	40	05	Chappell's	5	45
12	00	15	Ninety-Six	5	45
1	00	25	Greenwood	5	45
1	45	34	Cokebury	5	45
1	00	40	Abbeville	5	45
2	01	50	Barnes	5	45
2	15	00	Donald's	5	45
2	45	00	Honey Path	5	45
3	30	10	Bell	5	45
4	30	10	Anderson	5	45
4	55	10	Williamson	5	45
4	55	15	Golden Grove	5	45
5	00	20	Greenville	5	45
5	00	20	ARRIVE	5	45

The schedule illustrated is from June 1870. It took 10 hours to make the 144-mile journey from Columbia to Greenville. By 1941 there was still one passenger train from Columbia to Greenville but the trip took five hours.

Sources:

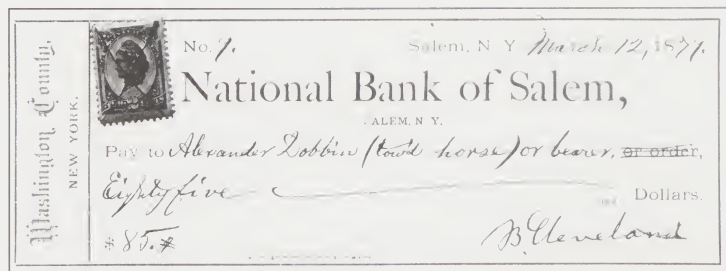
Poor's Manual of Railroads, 1890

Travellers Official Guide of the Railways and Steam Navigation Lines of the United States and Canada, June 1870.

Towed Horse???

by Mike Kazanjian

I have been collecting and selling checks for about fourteen years now, and I have come across some unusual items in that time. But the check depicted here... well... you be the judge.



It would appear that one Mr. Alexander Dobbins in and about Salem, NY, was paid to tow a horse. How or under just what situation Mr. Dobbins tow'd this horse in March of 1871 I would like to know.

A Presidential Election Conflict

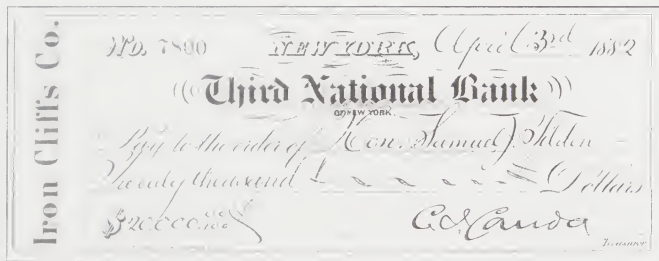
by Raymond Ekeblad

The presidential election was hotly contested and the candidates campaigned vigorously to convince people throughout the United States that each was the most qualified for their votes. One candidate, a Democrat, received a plurality of popular votes. So he became president right? No. There was some question about the validity of the electoral votes from Florida, Oregon, Louisiana and South Carolina. A special Electoral Commission was appointed to decide the winner and who would then become president.

Was this the 2000 election between George W. Bush and Albert Gore? No. It was the 1876 election, which was hotly contested between Republican Rutherford B. Hayes and Democrat Samuel J. Tilden. For them the electoral count began on February 1, 1877 and was not complete until March 2, a month later. The country waited as five Supreme Court Justices, five senators and five representatives deliberated. This group decided on Hayes and he was sworn in as president one day before the legal expiration of Ulysses S. Grant's second term. Their decision was: Hayes 185 votes, Tilden 184. So following a considerable delay after the popular vote mandate for Tilden, one electoral vote resulted in Hayes' win.

Here we are again 124 years later. Another hotly contested Presidential election and the question raised once more. Shouldn't something be done about a voting system that does not result in the candidate receiving the most popular votes being elected? Will our election process eventually be changed? Perhaps. Time will tell, but it may be a long time.

"Those who cannot remember the past are condemned to repeat it." – philosopher George Santayana.



Samuel J. Tilden, born in 1814, was a very active politician in New York State. As chairman of the Democratic committee between 1866 and 1874 he campaigned against the New York City Tammany Hall Organization and its leader, William "Boss" Tweed. He was elected governor of New York State in 1874 and gained the Democratic nomination for president of the United States in 1876. He did not run again after his loss to Hayes.

In private law practice Tilden apparently worked for the Iron Cliffs Company. He was paid by this check drawn on the Third National Bank of New York City on April 3rd, 1882. Tilden died in 1886.



CELEBRITY CHECKS

Own One!

As promised last issue, Louise Mandrell has donated a check she wrote to her sister, Barbara, to the ASCC, and this could be a proud addition to your collection!



Louise is the middle sister of the talented Mandrells. If it makes music, she can play it. She was the bass guitarist in the original Do-Rite Band, and has played the fiddle fast and furiously in a television commercial. Besides those instruments, she has mastered the piano, synthesizer, guitar, banjo, and clarinet!

And, of course, she sings. She has had six solo albums on RCA, and within a four year period she had 28 songs in the top 100 for that label and Epic.

Louise entered the professional music world as a Junior in high school. Before she was sixteen she had toured extensively in the States and on military bases in Europe. She joined Grand Ole Opry as a teenager, and then toured and recorded with Merle Haggard. In 1980 she first went on national television in the NBC show, *Barbara Mandrell and the Mandrell Sisters*.

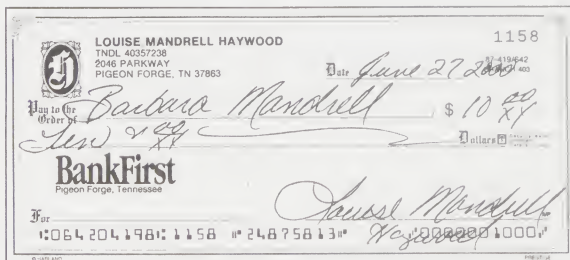
After extensive touring she began to co-host a show at the Grand Palace Theater in Branson, Missouri with Glen Campbell. In 1997 she opened The Louise Mandrell Theater in Pigeon Forge, Tennessee.

Louise has performed on television in a variety of roles, from co-hosting *Battle of Bands* with Sammy Davis, Jr. to appearances on the *Tonight Show*, *Hee Haw*, and *Crazy Like a Fox*, among others.

Besides her musical activities, Louise is a writer. She has to her credit a series of sixteen childrens' books covering holidays and their meaning. She also published *The Mandrell Family Album* in 1983, with a paperback release a year later.

Her other enthusiasms are interior decorating, physical fitness, shopping, skiing, cards and - marksmanship! She is proficient at skeet, trap and clay pigeon shooting, and helps educate others in firearm safety. She was made honorary Chairwoman of Hunting and Fishing Day in 1996. She has combined her love for sport with charity in an annual Celebrity Shoot. (One can imagine the jokes she can make with that title!)

We wish Louise Happy Birthday on July 13th! We also thank her for her generous donation of a check to help raise money for the ASCC.



The raffle for the check from Barbara Mandrell to Louise is closing June 30. In order to give the winner of that *Celebrity Check* a chance to own both, this check from Louise to Barbara will be auctioned off to the highest bidder instead of being awarded in a raffle. So send your bids to Philip Ryman, 859 Park Circle, Harrisonburg Virginia 22802. To be valid, a bid must be received by Philip no later than September 30, 2001. All proceeds will benefit the American Society of Check Collectors. Good luck!

Announcements

Web Pages. I trust that all of you who have internet access have taken a look at the website that Coleman Leifer established and maintains for the ASCC at members.aol.com/asccinfo. We are willing to add a link to any other member's page on that site in return for having a link to the ASCC site on the member's page. This can include commercial sites if what is being sold there would be suitable for advertising in *TCC*. Send an e-mail to the Secretary at CAL493@aol.com if you are interested.

I have put up a site that may be of interest to members. It is a basic discussion of the two-cent Civil War designs of revenue stamped paper, complete with examples of most of the imprints used on checks, drafts, bills of exchange, certificates of deposit or receipts. The url is www.rdhinstl.com/rn/rn.htm. (That is RN/RN, not M/M.) I will be adding illustrations to it as I am able to get good scans of some of the rare items that are missing.

As I have more time, I plan to create a separate site for the Spanish American War imprints, with a major section devoted to the imprinted railroad tickets. I've already done a very basic site for the Scott-listed US revenues at www.rdhinstl.com/revs.htm which may be of passing interest to some members since it contains illustrations of documents showing the use of the stamps.

If any one has a website of general interest to the members, please let us know so we can publicize it. And please consider mutual linking with the ASCC site.

As I write this, it is almost time for the Memphis Paper Money Show. I'm looking forward to it, to see good friends once more as well as to add to my collection. The item below came from the 2000 Saint Louis Paper Money Show. It shows the A. Hoen & Co. lithographic plant sometime around the beginning of the Twentieth Century.



Judging from the checks in my collection, during the 1870's and 80's Hoen & Co. did much of their printing for clients in Delaware, Maryland, Virginia and West Virginia - and Tucson, Arizona. From the turn of the century I have railroad drafts which they printed for clients in Maryland and Georgia.

The most spectacular Hoen & Co. item in my collection is a check from Richmond which was folded over during printing of the Type C revenue but not the check itself. The result is that the imprint is partly on the back of the check, partly on the front, and partly missing where it had been printed on selvaige which was trimmed away.

BH

Secretary's Report Coleman Leifer

This report includes all changes received through June 5, 2001

NEW MEMBERS

1718	FIORE, MICHAEL J. 1420 Kenwal Rd, Apt. 6 Concord CA 94521 (by Michael Turrini)	3, 8, 20-21, 31
1720	GOULD, A. CHRIS (C/D) PO Box 7254 Shrewsbury NJ 07702 (thru Society of Paper Money Collectors)	1, 2 (New England, NJ, PA, TX), 4, 7, 9, 23-24, 30-31
1714	KELLER, BRIAN J. 703 E. 2nd St O'Fallon IL 62269 (Internet, Coin World Almanac)	2 (IL), 4, 23, 31
1717	MELORO, LOUIS P. 88 Pickford Av Phillipsburg NJ 08865 (thru Stock and Bond Interactive Auction)	4, 20, 22, 30-31
1715	O'NEIL, ANTHONY PO Box 2864 Hagerstown MD 21741 (thru Society of Paper Money Collectors)	1, 4, 20-21, 30-31
1716	PALM, ALAN S. 301 G Street SW, #201 Washington DC 20024 (by Larry Marsh)	2 (Confederate), 4, 21-25, 30-31
1719	SPENCE, CHRIS 316 S. 3rd Avenue Lanett AL 36863 (by Charles Kemp)	2-5, 7-9, 11, 21, 26, 30-32

ADDRESS CHANGES

1546 MAJOR, RAYMOND PO Box 657 Cazenovia NY 13035-0657

DROPPED - NON-PAYMENT OF DUES

1679 BAKER, GEORGE
0804 BATCHELDER, ROBERT F.
0816 BIEMER, RICHARD
1399 CZARNIK, WALTER S.
1570 DURHAM, JIM (C/D)
1548 GORITY, RICHARD D.
1595 HARRIS, FRANK N. (C/D)
1072 HUNTER, PAUL R.
1432 KAARLELA, JAMES W. (C/D)
1606 KEELING, JOHN
1515 KEUSCH, ERNEST E.
1196 ROBINSON, TED (C/D)
1659 SLATON, GEORGE R.

John and Nancy Wilson will give a slide program, "The Life and Times of F. E. Spinner through His Checks, Fiscal Documents and Other Ephemera" at the ASCC meeting scheduled in connection with the Strasburg Paper Money Show being held September 14-16, 2001, at the Lancaster Host Hotel, 2300 Lincoln Hwy East, Lancaster, PA (17602). Show hours are 10-6 on Friday and Saturday and 10-3 on Sunday.

The ASCC meeting will be at 1:00 p.m. on Saturday, September 15. Check the show listing for location.

Member Exchange

Wanted: RN-type checks and drafts. Will trade US Revenues, First Issue. Have many good items to offer. **Joseph Garsick**, 8-C Maine Ct., Matawan, NJ 07747.

Wanted: (1) Mostly pre-1930 tickets, passes and timetables from railroad, trolley, etc. (2) 1930's Depression Scrip. **Dan Benice**, Box 5708, Cary, NC 27512. Phone 919-468-5510.

Wanted: Pre-1883 checks/drafts with revenue stamps or imprints. Describe fully, include best price. Will also trade duplicate RN's. **Steve Willock**, PO Box 35070, Tucson, AZ 85740.

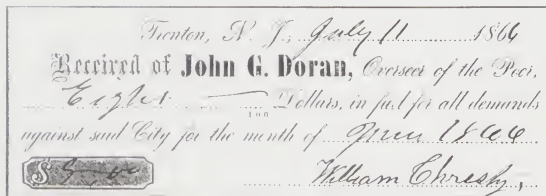
New member seeks any paper items from the Standard Arms Co. and Standard Arms Mfg. Co. (Wilmington, DE 1909-1914) - probably Wilmington Trust Co. bank items. Also Orange County, NY checks, CD's and related. **George J. Fink**, PO Box 241, Camden, DE 19934.

Collector of Missouri checks looking to trade and correspond with other collectors of Missouri financial paper. **Gregg Voss**, 13 Roland Ave., Ballwin, MO 63021. Phone 314-230-9274.

Exchange postings will be taken from ASCC members who are collectors only. Postings of 20 words or less are free; please remit \$3 each issue for postings of 21 to fifty words. Name and address do **not** count toward the 20 words.

Neither the Editor nor the ASCC can be responsible for compliance with any promises made in postings, or in response to them. Be very clear as to the value you place on your material when discussing a trade. Fairness and common courtesy are to be expected, but common sense must rule.

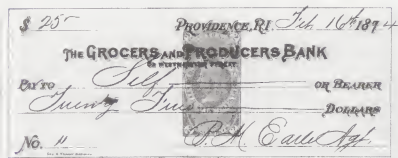
An Interesting Receipt
Courtesy of George Derwart



This receipt for demands against the city of Trenton was exempt from the stamp tax in 1866. Why? Because it was issued by a town government? No, local governments weren't exempt until the Act of July 13, 1866, and this receipt is dated July 11 of that year. Receipts for less than \$20 were not taxed, though, and this one is only for \$8.

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